



'Is 'Ichness' ad 'eard hevery joke and larfed at hevery one' The Pessimist 'e was 'is 'eard; 'King Hedward's werry low,' says they, 'Is end is werry near' But crickets 'e's the toughest Briton of us all, you bet! 'E 'eard a 'undred minstrel jokes—and 'e's a-livin' yet!

There is an influential "opry house" manager in a certain one-night stand of Michigan who is decidedly opposed to curtain calls. Possibly it is because when he is not managing he takes his stand at the windlass and raises and lowers the curtain.

When "York State Folks" was sent forth into the great unknown its first performance was given in this Michigan town. There is a climax to the third act which aroused more than ordinary interest in the audience, and consequently there was a demand for the raising of the curtain. It was sent



up and down once, but the audience persisted in the noise making. "Take it up, What are you waiting for?" yelled the stage manager. Still no change and more noise in front. "What's the matter up there?" howled the now angry manager. At this point the decidedly rustic face of the manager peered over the fly gallery and a fog-horn voice came down. "Say, if you want this turned curtain up agin, you'll lift it yerself, I'm tuckered."

There are frequent revivals of amusing anecdotes attributed to the late John Stetson when he was prominent in the management of Boston theatres. The most popular of these relates to his production of "The Prodigal Son" at the Globe.

"We will need the twelve apostles in the play," said the stage manager at rehearsal. "Twelve, eh," answered Stetson, "twelve. Why, hang it, we'll have forty!"

Another bright reply relating to the stage found publication in the story column of the New York Times last week.

"Were you struck by her beauty?" the editor asked of the intrepid interviewer who had attempted to question the irascible actress about her divorce suit.

"Almost," she answered.

"Yes," she hurled her powder box and rouge pot at me, but she missed me."

PRESS AGENTS' PROMISE.

The Grand has booked a full week, beginning tomorrow night, with a farce comedy, "Hello Bill," in which Harry Corson Clarke, the old-time favorite, is featured. The press agent says:

"Farce comedy nowadays means so often rough and tumble humor of the variety known as horse play, in which individuals painted to resemble the monkey more than the human being resort to every trick, legitimate or otherwise, to win laughter, that it is refreshing to note the advent of a farce comedy which claims to win the heartiest kind of laughter by methods directly opposite to these. "Hello Bill," Willis Maxwell Goodhue's jolly comedy, which comes to the Grand for three nights and matinee beginning tomorrow, depends on nothing but its bright humor, its manifold situations and its screamingly funny complications in which its characters find themselves to amuse its audiences, and that it does amuse them is attested by the measure of success with which it has met the last three years in every large city east of the Rockies."

Modern and up-to-date minstrelsy, as conceived by the late William H. West,

will be presented at the Theatre Wednesday and Thursday next by the company bearing his name and known as the William H. West Big Minstrel Jubilee. The press agent says: Probably no minstrel performer or proprietor during the past generation has done more to promote minstrelsy than "Billy" West. Most of the great changes and innovations that have taken place in this form of entertainment can be traced directly to his up-to-date ideas and methods.

The splendid success attending the tour of this company has been adding vastly to the reputation of its late proprietor and promoter as it seems to be the general opinion of all those who have witnessed the performance this season, that it eclipses anything in the minstrel line yet accomplished by Mr. West's manager.

The majority of theatre patrons no doubt consider the first part with its music and end men's jokes the most attractive part of the programme. It is therefore the aim of the management this season, in organizing this company, to make this feature pre-eminently bright and interesting.

Billy Van, who is considered by many as the greatest burnt-cork performer of the present day, occupies the principal end of the semi-circle.

The vaudeville features of the old consist of five acts of well known merit, introducing the Zarrow trio, trick and comedy cyclists, who will present the only bicycle pantomime now before the public, entitled "A Night on the Board Walk," which is said to be a huge laugh from beginning to end. Other features include McMahon and King, eccentric black face comedians and dancers; Billy Van, in his inimitable monologue, entirely new this season, in which he relates his experiences on a slow train; the Ford Brothers, the champion hard shoe dancers of the world, and Swift and Huber, the premier comedy musical artists.

The latter half of the week, with a matinee Saturday, the Grand has "The Stowaway," the well known melodrama presented here some years ago. The press agent says:

Few plays produced within the last ten years possess more genuine human interest than "The Stowaway," which, by the way, is booked for an early appearance in this city. Its success has been phenomenal, exceeding that of any English melodrama ever brought to this country. Its story appeals to the best emotions in man, and presents a series of picturesque and realistic scenes illustrating life, not only in the mysterious depths of London, but in the sweet and fragrant countryside as well. Its exciting incidents, the development of the ingenious mechanic, who have contrived to give to "The Stowaway," a more elaborate setting than was ever before given an English drama. The lover of sensation from its best and dignified sense will find the blowing open of a burglar proof safe by these two expert but now reformed cracksmen "Spike" Wallace and "Kid" Boyce, one of the most thrilling incidents in the whole range of drama.

One of Harry B. Smith's celebrated musical comedies, "The Liberty Bells," will be seen at the Theatre Friday and Saturday nights, and a matinee Saturday. The production is being given more fame, perhaps, on account of the dormitory scene than from any other feature. It was in this scene, as the pink pajama girl, that Pauline Chase was introduced, ending finally in her engagement to a well known New York millionaire. There are twenty-two girls in their "nighties" in this scene. No wonder the show is popular!

The press agent says: This musical comedy is the work of the prolific writer, Harry B. Smith. The piece is a musical comedy without a star, that is, there is no particular part that stands out beyond the rest, nor is there any one of the programme in darker type than the others. It is possible that Mr. Smith, who usually is given the task of writing a book around some star, was in this case allowed to have a free hand, at any rate. "The Liberty Bells" is much brighter, and contains more that is original and really funny than almost any of the comic opera books that he has produced. The piece is in three acts, the first showing the dormitory of the young ladies' seminary, the second the cooking school of "The Liberty Bells" and the third a Florida hotel.

SMALL TALK.

Jane Kennark, well known to Salt Lake theatre-goers, will star this season as Cigarette in "Under Two Flags."

A correspondent in Salt Lake who signs himself R. W. E. recently wrote to the Dramatic Mirror to learn if Maxine Elliott ever played in "Florodora."

Great heavens! Did Bernhardt ever play "Natural Gas?"

The new musical comedy by Leslie Stuart (author of "Florodora") and Paul M. Potter has been completed. It will not be seen in this country until after the production at the Prince of Wales theatre, London, with Edna May in the principal role. A now arranged the piece will be in three scenes—two in the first act. The opening scene will be in the grounds of a convent; the second in a stock broker's bureau.

Odette Tyler has placed her signature to a contract with Charles Frohman, and will probably be one of that gentleman's stars next season.

Maurice Freeman, who has taken E. J. Morgan's place in "The Christian,"

has scored a big hit in New York and created lots of talk.

Signora Duse has engaged passage to America on the Kronprinz Wilhelm, sailing from Cherbourg on Oct. 8. Her company will sail, as originally intended, from Genoa on the steamship Vancouver Sept. 24.

David Traitel is to produce "Lord Strathmore," a dramatization of Oulda's novel, this season. Virginia Drew Smith and Herbert, the cleverest comic opera producers of the age, and is a beautiful blending of fine music and delicious comedy, as play-goers will remember.

The Actors' society recently issued a list containing 323 names of players still eligible to engagement for the coming season. Among the number were several exceedingly popular players. The numerous schools of acting are blamed for the lack of demand for actors of known ability.

It has been said that at some time or other in the history of "The White Slave" Edith Kingdon (now Mrs. George Gould), W. A. Brady, Thomas G. Seabrook, Billy Scanlan, Phoebe Davis, Marie Bates, James O'Neill, Julia Stewart and Jefferys Lewis have all appeared in the various casts.

Some of the eastern dramatic writers are speculating as to the play David Belasco is preparing for Blanche Bates. Popular opinion makes it an arrangement of Egerton Castle's dialogue novel, entitled "The Bath Comedy."

The latest engagement for the "Prince of Pilsen" is Helen Bertram, formerly of the Bostonians, who has signed with Henry W. Savage for the part of the dashing American widow. Miss Bertram has just returned from Europe, where she went after her illness. She was not singing for a year, her last engagement being with Jerome Sykes in "Foxy Quiller."

Slenkiewicz is dramatizing his novel, "Fire and Snow," for Sarah Bernhardt, and is at work on a historical drama dealing with the freeing of Vienna from the Turks in 1683. The latter play is named "On the Pinnacle of Fame," and the author hopes to have it produced simultaneously in New York, Vienna, Paris and London.

Mrs. Sarah Cowell Le Moyne, will star next season in a piece which concerns contemporary society, called "Among Those Present." The author is Glen McDonough.

Nance O'Neil, the American actress, opened her season in London last Monday night, appearing in "Magda." Cabell reports a big success, of which McKee Rankin had a prominent part.

Among the new plays to be produced shortly in New York is one called "There's Many a Slip." It is really not new, merely an adaptation of the old Scribner & Lesgoove comedy, known as "The Ladies' Battle," once translated under that title by Charles Reade. It was formerly in the repertoire of both Fanny Davenport and Mme. Modjeska. When the Polish tragedienne produced it John E. Kellard and Cecilia Loftus were in the cast. The piece has been made over by Captain Robert Marshall, who has already distinguished himself as the author of "A Royal Family."

Mrs. Nella Baker Goodwin, the divorced wife of Nat Goodwin, died at her home in New York of liver complaint. She was a prominent society woman of Buffalo and divorced also from her first husband. She married the comedian almost immediately upon obtaining a decree, and Mr. Goodwin, in turn, married Maxine Elliott as soon as she secured her separation from him. Mr. Goodwin at the time of her death was paying her \$75 weekly alimony.

Mr. Aiden Benedict will present a dramatization by Charles W. Chase of Marie Corelli's popular novel, "Thelma," at the Grand theatre this season. "Thelma" is known far and near as the best of all Miss Corelli's popular novels and every woman sympathizes with and loves the character of the heroine. In fact, she appeals so strongly to womanly hearts that there have been over 5,000 children named Thelma after Miss Corelli's famous character, in the United States during the past ten years.

Here is some more about Ada Patterson's work, from a Philadelphia paper: Victory Bateman has made her debut in the literary field. She is co-author with Ada Patterson in a volume of stories called "By the Stage Door." As the title implies it is about actors and actresses. Annie Adams, mother of Maude Adams, has written the introduction to the book, and she says: "Every non-acting quality lived. Every incident has happened in the flesh, and I have been present when some of the events herein set down have occurred."

Philly Hale of Boston thus discourages agent Mr. Mansfield's appearance as Brutus and Julius Caesar in the Shakespearean play: "We remember an actor named E. L. Davenport, who played Brutus in such admirable fashion that no one complained of the smallness of the part; the impersonation, on account of its beauty, strength, dignity and philosophic calmness still haunts the memory; but Mr. Davenport was an actor of the old school, who was not given to chatter. Would it not be advantageous to Mr. Mansfield if he should deliver the speech of Mark Antony? To add the parts of Portia and the ghost, even with the aid of ventriloquism, might be a too arduous task." There is no reason, however, why he should not, as "Punch" Wheeler expresses it, "double in brass." It will take but a few more of the trim-

mings suggested for Mr. Mansfield's production to make it at once the most ornate and exhilarating spectacle ever seen on the stage.

A near attraction at the Theatre is the Thivoli opera company of San Francisco, one of the best companies presenting comic opera in America today. In the repertoire this year is the Bostonian success, "The Serenade," which will be presented here. It is the work of Smith and Herbert, the cleverest comic opera producers of the age, and is a beautiful blending of fine music and delicious comedy, as play-goers will remember.

Here is one from the press agent that ought to hold us for a while. "There never was a woman of the stage, probably, who has been besieged to the same extent as Miss Helen Grantly has for her pictures with her autograph. Scarcely a day has passed in the last year, she says, that she has not been the recipient on an average of twenty offers, principally from young girls, begging a picture with her signature. Were she to grant all these requests she would exhaust her private income in paying for photos."

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THIS WEEK AT THE THEATRES

GRAND THEATRE.— Monday, Tuesday, Wednesday and matinee, "Hello, Bill." Thursday, Friday, Saturday and matinee, "The Stowaway."

SALT LAKE THEATRE.— Wednesday and Thursday nights, William H. West's Minstrel Jubilee; Friday, Saturday and matinee, "The Liberty Bells."

THE movement for a permanent orchestra in Salt Lake has taken definite and it is hoped, substantial shape. A week ago Director Arthur Shepherd called together the musicians of his choice for rehearsal at the Theatre, and twenty-five attended.

This number can be increased by a Women and with thirty-five members it certainly looks as though Salt Lake will have a magnificent organization. Another rehearsal is called for today at 1 o'clock.

The orchestra will be under the management of the Salt Lake theatre, and the plan is to give at least four concerts each season in the Theatre. In order to do this, it will be necessary to solicit subscriptions from the wealthy people of the city and they should respond with enthusiasm—and cash. It costs something to support a good orchestra. New York, Chicago, Boston and Philadelphia discovered that long ago. And if Salt Lake can have an orchestra at a comparatively small cost, why on earth shouldn't it?

It is a project that should get the support of the wealthy and the musical public at large.

All success to the movement!

Willard Foster, the Salt Lake actor, who is now filling a theatrical engagement in the east, was to play at Palmer, Mass., a few evenings ago. He fell asleep on the train while nearing his destination and did not awaken until the train had reached Worcester, some distance beyond. He did not have money enough with him to pay his way back. As he quite frequently sings for the Episcopalians, he sought out a minister of that faith who furnished him with a much needed dollar.

While waiting for the train, he penned the following:

Man who was shy of the dough
Was making the tanks with a shough
He snoozed on the car
Till it carried him far
From the town he wanted to gough.

He flagged a sky pilot in Worcester
And shoved some hot air for Worcester;
The cloth was a cinch
And let go of an inch,
Which we grant was good for the roaster.

Ellery's Royal Italian band, which is to visit this city again during the coming season, will probably not play here again after that until 1906 or 1908. Mr. Ellery has made all arrangements for his organization to make a complete tour of Europe during the season of



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